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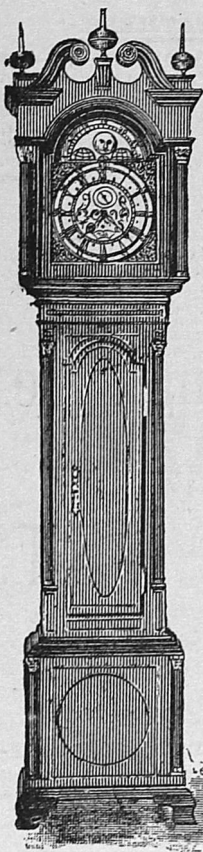
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### HINTS AND NOTIONS.

**Economical furnishing.** You will remember that the room was painted olive-green with pale yellow. I delighted in the walls, but found a carpet to go with them rather difficult to get. I gave up the idea of a Brussels or tapestry, and bought an olive green felt. I had it lined and made up in a square, which was edged with a thick fringe to match. It cost two guineas. I had a pretty shelf made to go between the fireplace and window. It was covered with velvet and edged with a border at sixpence the yard. The material, when painted green, looked like stamped leather.

I made green serge curtains, relieved by horizontal bands of pale yellow at the top and bottom. I fastened these with brass rings to a brass pole, as I considered cornices a most unhealthy and hideous invention. I was very anxious to have plenty of comfortable chairs in my room, so after buying two good easy chairs which I covered with a yellow chintz of artistic design, I bought some white straw chairs at five and eight shillings each. I carried them out to the back yard and painted them olive green. They were troublesome to do, for it was very difficult to get the color between the straws, and I had for this purpose to use a very fine brush. When they were dry, which they took a long time about, I made yellow cushions for them. I could not afford a drawing-room sofa, but I saw in a shop window a nice bedroom couch for thirty shillings, and when covered like the other furniture it looked quite fit for our room, though it was not very grand.

We had so many books that we required a large book-case. We got a low one, only three shelves high, which ran round a portion of the room; the top shelf making a place for ninnies. Then I made myself a tea-table and corner cupboard, which were greatly admired, although they were made of plain deal. I traced upon them a conventional pattern of plums and blossom; then I stained all the background with oak staining and painted the outline and shaded in the pattern with sepia. The effect when this was French polished was of inlaid wood.—"How I Furnished for £100."—*Cassell's Family Magazine.*

"Pictures, pipes, beer, and bretzels" is the head line of the unique card of invitation to the Gotham Art Students fifth anniversary, held Monday evening, Dec. 29. The card and the legend quoted correspond in oddity and attraction. The four items held out as inducements to visitors were equally good and the card was correspondingly bad, but as that was the intention the success was gratifying. The card is a straw pasteboard with the invitation printed in the most primitive lettering and brown ink upon it, while two narrow white ribbons cross its face and are held in place by a seal composed of some indescribable material and stamped with the cabalistic beer mug and brezel. The portrait of an old master who looks like the melancholy Sebastian Cabot, aids in disfiguring the card.

Haverly's theatre, Chicago, is the subject of a very handsomely got up programme, lithographed in colors, and showing the exterior of the building, framed with the paraphernalia of the stage, and in addition very truthful reproductions of the east and west art galleries and ladies' cloak rooms.

The art reception for which this programme was intended, took place upon December 17, last, and embraced in connection with the display of beautiful paintings, a fine musical soiree. Mr. C. H. McConnell is the lessee and manager of the new theatre.

Depending on mechanical movements, it is evidently thought appropriate that clocks should be associated with mechanical devices lying quite apart from their purpose. Thus they are set in padlocks, are made centers for engine governors, and even brass bombs are charged with them. Sailors, too, are planted beside them, quadrant in hand to take longitude and latitude. In a pleasing mantle clock design, the clock is supported by female forms wrought in old gold, the hands are serpents with jeweled eyes, their scaly surface of old gold chased.


The Illinois Club has had its art gallery open to invited guests for the past month, the occasion being the third annual exhibition of the Illinois Art Association. Particulars of the display have not reached us, but we can appreciate from its previous exhibits that there was much to interest and admire.

For handsome table linen pure white damask without colored borders is considered *haut gout*.

A handsome antique carved or inlaid chest is considered "the" ornament for a hall.

Square oak tables are now used for dinner and breakfast rooms.



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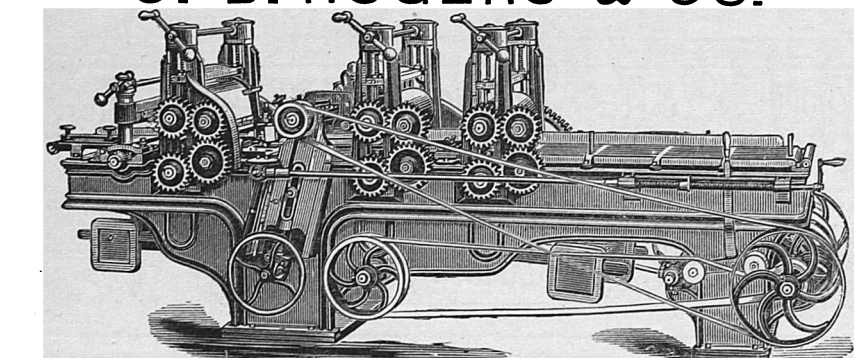
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### HINTS AND NOTIONS.

We notice in a recent description of the mission to the King of Abyssinia that Mr. F. Villiers, the well-known artist of the *Illustrated London News*, states that the Abyssinians consume large quantities of milk, which is, however, always taken in a sour state. Strange to say, it is not artificially soured, but a plan is adopted which none but an uncivilised people would adopt. The milk-vessels are never cleaned, and thus immediately fresh milk is poured into them active fermentation is set up, and the milk is ready for use in an unusually short space of time. Meat, of which a large quantity is consumed, is always eaten raw, and, when guests are sitting down at a feast, a bullock is slaughtered in an adjoining apartment as they wait, and strips cut off while it is still hot—sometimes, indeed, before it is absolutely dead. In eating the native puts one end of a strip of meat into his mouth, holding the other in his left hand, and with his sword or dagger cuts off piece by piece close to his nose, cutting from left to right. Yet the Abyssinians suffer from indigestion.

A new invention to remedy the tendency, in small areas of very high inhabited buildings, of the air becoming stagnant has been introduced. The device is exceedingly simple and inexpensive, and it deserves mention from the fact of its being so frequently omitted in the construction of town dwellings. It consists in connecting one open area with another by means of a pipe or channel passing under the floors of the basement rooms. If it pass under a kitchen, so much the better, for the heat of the fire will increase the draught, and promote a free circulation of air.

Porcelain flowers, such as we knew in our youth, are now things of the past, but those of the present are so natural in their portrayal of nature as to be quite artistic, when used tastefully upon plush mirror or picture frames.

An over-mantel in silvered wood was shown us recently.

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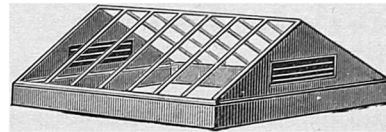
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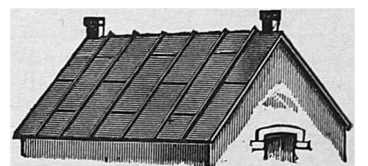
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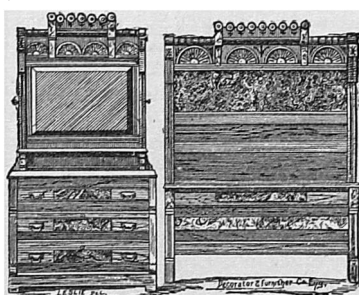


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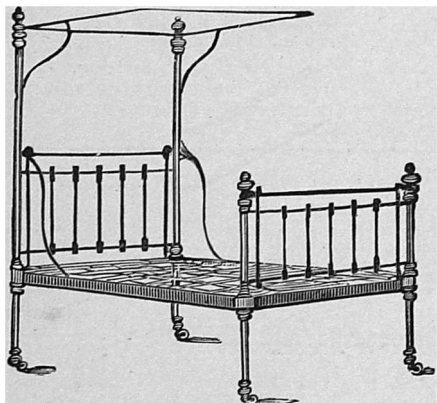
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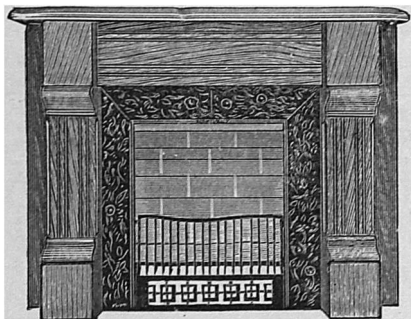


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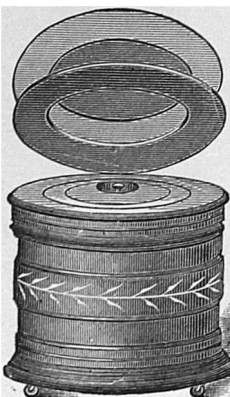
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HINTS AND NOTIONS.

**Home-made decorations.** In houses where pictures are scarce the walls often look bald, especially if covered with a light-colored paper. Brackets are a great help to the housewife in getting rid of this suggestion of baldness. Any carpenter will make deal brackets to a given shape, and it is easy work to cover the board and make a vallance for it. The consideration of what material is best to use, and what should be the color, and in what style the ornamentation should be carried out, are the main points on which success depends. Virginia creeper leaves look well on white, gray, and black grounds, and they are well adapted for the vallance either of mantel-boards or of brackets; they can be massed together in bunches, or applied as a bordering, and are equally effective in both styles.

A charming screen can be made as follows: A length of satin, of a delicate gray tint, is worked with shaded chenille. The design may be formed of flowers alone, or birds may be introduced. In one we have seen the design consists of water-plants; exquisitely-tinted flag, tall bullrushes of a red-brown hue, and various grasses are lightly arranged so as to leave much of the satin ground visible; a king-fisher with its brilliant blue plumage, settles on some of the lower foliage, whilst his mate hovers above. The lovely blue feathers of the birds give the color that is requisite to throw up the rest of the piece; while darting across the top of the panel is a dragon-fly. Various pieces of work could be carried out in shaded chenille, and the soft tints are suited to articles to be placed in a drawing-room. Banner screens, hand-screens, work bags, tea-cosies, may all be ornamented successfully in this manner. A tea-cosy may have a spray of wild roses branching across one side, on the other a few leaves rich in autumnal tints of gold, red, and brown. The cosies are made smaller than they used to be, which is certainly an improvement. If large, they take up too much room on the occasional tables used for five o'clock tea, and look rather clumsy; but when tastefully made and well-worked or painted, they add to, rather than detract from, the pretty appearance of this fashionable and sociable repast.

An embroidered tea-cloth is a *sine qua non*, as many folks think. It may be either embroidered all over in a set pattern or merely bordered with crewel-work. Yellow jasmine or pink convolvulus is suitable for the latter purpose; they give sufficient color without contrasting too strongly with the white ground. Vivid colors are objectionable, as the china generally affords all that is necessary; and we must study to have our cloth decorations harmonize with our cups and saucers, so that we may secure a good tone of color throughout. On entering a room the tea-table, although it does not as formerly occupy the center of the floor, is yet an object that invites attention, and we shall not be throwing away our time if we make it as attractive as we possibly can.—*Cassell's Family Magazine* for March.

A needle cabinet has been patented by Mr. Thomas H. Harper, of Redditch, Worcestershire, England. It is divided into compartments, with a slide on the bottom of each, the slide having a longitudinal recess and a slot in its bottom, through which a pin or screw is passed into the bottom of the compartment, the invention being an improvement on a former patented invention of the same inventor.

Wood can be dyed black in the following manner: First sponge the wood with a solution of chlorhydrate of aniline in water, to which a small quantity of chloride is added. Allow it to dry, and go over it with a solution of potassium bichromate. Repeat the process twice or thrice, and the wood will take a fine black color, unaffected by light or chemicals.

Paper weights show a great variety. One is an iron squirrel seated on his haunches cracking a nut.



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The New Decoration for Side Walls and Ceilings.

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The Art Amateur for 1885

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ART NEEDLEWORK—CHURCH EMBROIDERY.

A new series of practical illustrated articles on Art Needlework will be by Miss L. Higgin (principal of the South Kensington Royal School of Art Needlework). She will also write on Church Embroidery and Church Decoration. Mrs. Candace Wheeler (of the Associated Artists) will give her views from her American standpoint.

HOME DECORATING AND FURNISHING.

An important feature in this department will be a series of monthly articles by the eminent Dr. Christopher Dresser. He will treat of the furnishing and decoration of every room in the house, even to the accessories of the dinner table and the toilette. Dr. Dresser will furnish special designs that may be called for by readers of THE ART AMATEUR. Clarence Cook and Roger Riordan, as heretofore, will contribute to this popular department of the magazine.

The editor is always willing to assist, by advice, without charge, readers who may desire his counsel in decorating or furnishing their rooms.

INDUSTRIAL ART.

No number of the magazine will be considered complete which does not contain several pages of designs and practical suggestions, especially valuable to Art Workers. Roger Riordan is engaged on a series of illustrated papers on "The Industrial Arts in America;" and other useful articles for this department are in preparation.

ARTISTS, ART CRITICISM, ETC.

The Art Criticisms of the Magazine will, as heretofore, be marked by knowledge, fairness, and vigor. All important exhibitions and sales will be fully illustrated and reviewed, and Biographical and Critical Notices of Foreign and American artists (illustrated by themselves) will be given as heretofore.

FULL-SIZE WORKING MODELS.

Each issue contains from THIRTY TO SIXTY DESIGNS AND ILLUSTRATIONS, eight, and sometimes twelve or fourteen, extra pages being exclusively devoted to designs for China Painting (plaques, tiles, fireplace facings, plates, cups, saucers, etc.), Embroidery (lambrequins, table covers, cushions, church vestments, etc., etc.). Painting on Velvet, Silk and Satin, Repousse Brass-work, Wood Carving, and other Art Work.

DECORATIVE DESIGNS IN COLORS.

In addition to the profusion of loose sheets of designs for practical art work given with every number of the magazine, we shall give from time to time designs in color. We have already arranged for three colored plates to be executed by Miss Dora Wheeler, viz.: A decorative figure composition; a fan, with cupids; and a charming decorative head of a child for a plaque. Madame Madeleine Lemaire has promised a costumed figure subject in color. Other arrangements for designs in color will be duly announced.

TERMS.

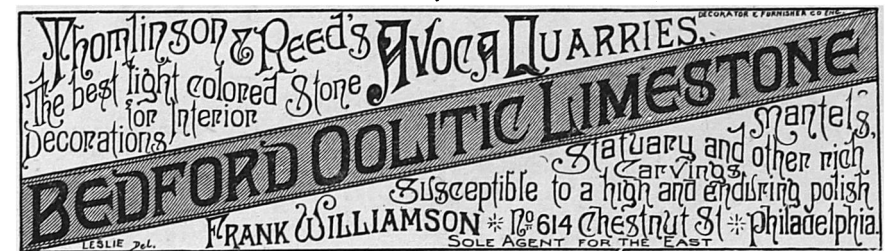
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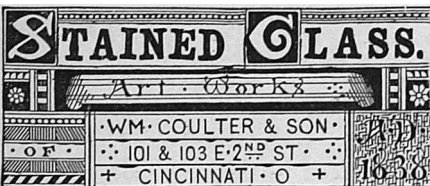
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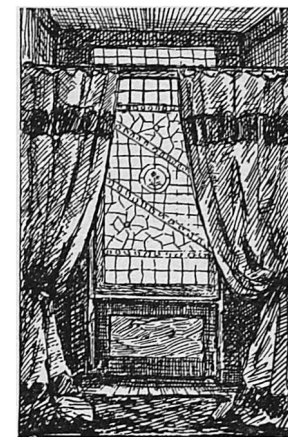
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### HINTS AND NOTIONS.

**Fresco.** It is hardly necessary to inform the reader that *fresco painting* is performed with pigments prepared in water, and applied upon the surface of *fresh-laid plaster* of lime and sand, with which walls are covered; and as it is that mode of painting which is least removed in practice from modeling or sculpture, it might not improperly be called *plastic painting*; for which the best lime, perfectly burnt and kept long slacked in a wet state, is most essential. As lime in an active state is the common cementing material of the ground and colors employed in fresco, it is obvious that such colors or pigments only can be used therein as remain unchanged by lime. This need not, however, be a universal rule for painting in fresco, since other cementing materials as strong or stronger than lime may be employed, which have not the action of lime upon colors—such as calcined gypsum, of which plaster of Paris is a species, which, being neutral sulphates of lime, exceedingly unchangeable, have little or no chemical action upon colors, and would admit even Prussian blue, vegetable lakes and the most tender colors, to be employed thereon, so as greatly to extend the sphere of coloring in fresco, adapted to its various design; this basis merits also the attention of the painter in crayons, scagliola, and distemper.

So far, too, as regards durability and strength of the ground, the compo and cements now so generally employed in architectural modelings would afford new and advantageous grounds for painting in fresco; and as they resist damp and moisture, they would be well adapted, with colors properly chosen, to situations in which paintings executed in other modes of the art, or even in ordinary fresco, would not long endure.

**To color brass.** The pieces to be operated on must first be slightly corroded by placing them for a minute or two in dilute sulphuric acid. They are next rubbed with sand and water, washed and dried. Brown of any shade is produced by dipping the pieces in some solution of a nitrate or in iron perchloride. The shade depends on the concentration of the solution. A chocolate color is obtained by roasting with moist red iron oxide and polishing with a small quantity of galena. Black brass for optical instruments is obtained by dipping the brass objects in a mixture consisting of solutions of gold or platinum chloride and stannic nitrate.

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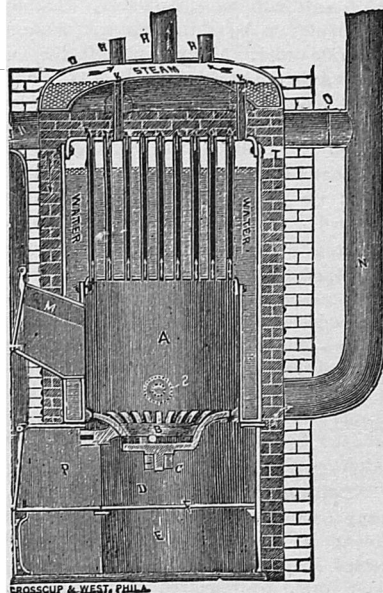
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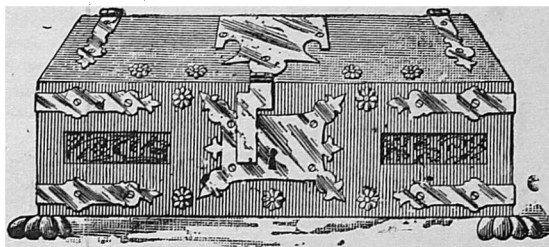
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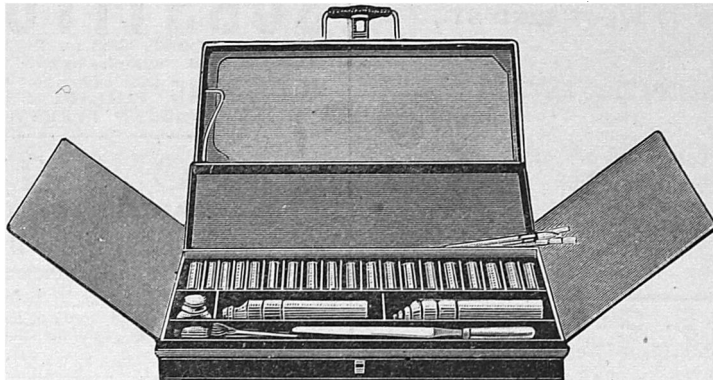
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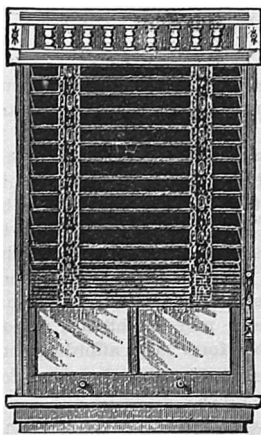
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To polish brass use ordinary whiting or chalk and a damp cotton or woolen cloth. If the metal is stained or tarnished, then use rottenstone and oil on a cloth, and finish with whiting for a gloss. If corroded and blackened, use oxalic acid in water with the rottenstone, instead of oil.

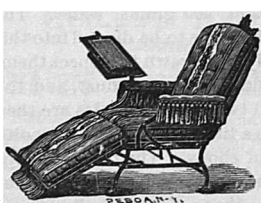
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## HINTS AND NOTIONS.

A contrivance for preventing window curtains from flapping by the wind when they are down to exclude the sun, and the window is raised for the circulation of air, consists in one end of the chain being fastened to the curtain and the other to the sill. The curtain can be chained to the sill at any height above hooks to prevent it from flapping by the wind when the window is raised for allowing the air to circulate. When it is not desired to fasten the curtain down the chain may be hitched up on hooks by which they form loops affording convenient hold, to be used instead of a tassel for pulling the curtain down.

To very handsomely color brass black, mix 180 grams carbonate of copper, 400 grams aqua ammonia, and 400 grams water. The cleansed brass articles are to be dipped into this mixture, frequently withdrawn to inspect them, rinsed in water, and dried in sawdust, and the process is repeated twice; the articles are then freely rubbed with a little linseed oil; the color will then be that of ebony. The oil process of silver is somewhat dearer, and another of dipping, hot, into nitrate of copper, is ruinous to delicately soldered articles, wherefore the first mentioned method is preferable.

Lamp shades are as much in request as ever. In every well-appointed parlor, lamps, softened by red or canary-colored silk shades, stand on tables in the corners or amidst the tall, large-leaved plants now so fashionable. Some lamps have as a support a stuffed bird—the ibis—with rich red plumage. The lamp itself is so arranged as to take out of its feathered stand, and so prevent any chance of damage in cleaning. Large bees, made of black and yellow tissue paper over wire, are the latest ornaments for lamp shades.

A cement which resists damp and firmly attaches labels to iron and tin work consists of a paste of rye meal and a solution of glue and water, to which as much Venetian turpentine is added as may be required. Ordinary flour paste when well made, and some glycerine thoroughly incorporated with it, does very well for fixing printed labels on tinned sheet-iron boxes.

Silicene painting on glass is a new and beautiful process introduced by Messrs. Bettsbarth & Son, 39 Farringdon Road, London, and has an affect equal in appearance to that of stained glass, while possessing the advantage of controlling greater variety of colors. It is particularly desirable for use upon figures too small for convenient leading.

Ivy may be successfully grown in a fancy vase or glass jar set on a dressing-bureau, and the vine twined round the borders of the glass. It will thrive and make a handsome show in a light room without sunshine directly upon it. The vase should be filled with clean white sand, kept saturated with water.

Square table-cloths are now put on with the pointed corners at the sides of the table, and not as formerly at the four legs. Hand-some cloths of jute plush, in oriental designs outlined with gold-thread, can now be procured as low as five dollars each.

When first starting out in the work of home-making, in buying furniture, carpets, and curtains, remember that the truest economy is to buy only good articles. Do with less, if need be, but do not purchase unsubstantial things because they cost less money.

Hanging lamps, in imitation of the old-fashioned lanterns set in iron-work, are now used in vestibules and on staircases. They are suspended from a bracket, also in iron-work, at a little distance from the wall.

Brass lamp shades in open work with a lining in some brilliantly colored silk, are very pretty.

Brass and scarlet make an artistic combination for the table.

Let no one beguile you into "painting" your floor—stain it.



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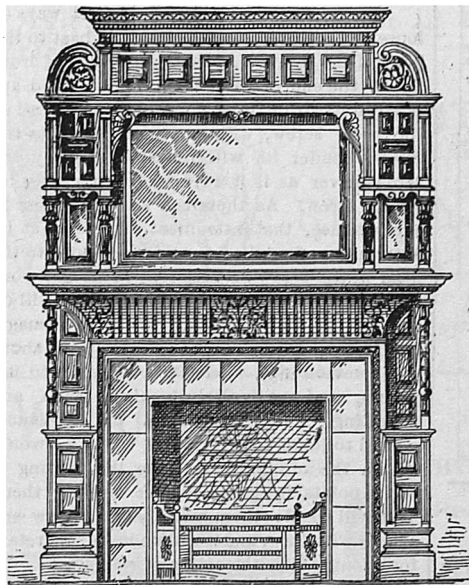
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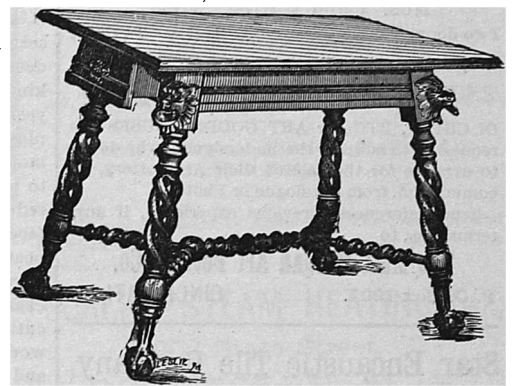
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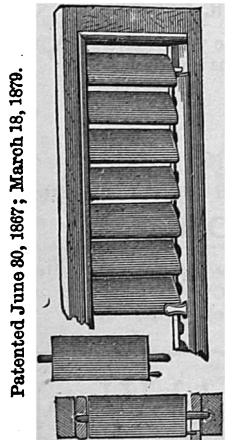


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When the white pianoforte keys become discolored, we should remove the front door, fall, and slip of wood just over them; then lift up each key separately from the front—do not take them out—and rub the keys with a white cloth slightly dampened with cold water, and dry off with a cloth slightly warm. Should the keys be sticky, first damp the cloth with a little spirit of wine or gin. Soap or washing-powder must not be used. It is worth while keeping a supply of ammonia in the household, in case we wish to remove finger marks from paint, or require to cleanse brushes or greasy pans.

The liqueur stands are more fanciful than ever. Here is a Bavarian peasant, flanked by two carafes, seated beneath a flowery arbor on the twined stems of which hang the glasses; then a Japanese lady standing underneath an umbrella, with a fringe of glasses round it. The prettiest, however, are the brown wicker baskets of last year, with bottles and cups in Glen ware; and the same may be said of the Glen cruet stands—simple and charmingly old-fashioned. The green mustard pot, with salt cellar attached, and three white kittens, is a novelty also.

Bronze may be restored by washing thoroughly to remove all grease and dirt, and then rubbing thoroughly with a mixture of one part muriatic acid and two parts water. The mixture should be applied with a cloth, and when dry, polished with sweet oil.

A museum showing the Guimet collection of idols and other religious symbols or accompaniments, is to be opened in Paris. This collection is unique and interesting, showing the religious peculiarities of what Mr.

Polychrome bronze is a new material in sculpture, the effect of which is said to be very good, introduced by Messrs. Blumberg & Co., London.

Wall papers are deceptive, never order from samples, when you come to have them hung they will seem either darker or lighter than you expected.

Rusting of steel may be avoided by smearing with equal parts of carbolic acid and olive oil.

A hall should be what a preface is to a good book, "the useful with the pleasant."

An oval mirror supported by chains at either end is showy.

Gray wax is used for sealing letters.



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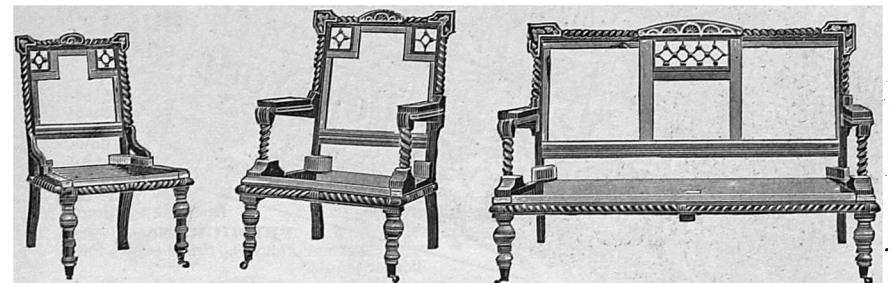
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